

enif. **¶** Notus iud. **¶** **¶**

his sum fiet homo sine aduine

anno inter mortuos hinc. **¶** Dicitur.

2001

locuiz

Mange quasi virgo — Rne. int.

plebs- nre - a- ulula - te- jo

sicut ho mo hinc

11-10 mch mo

Quiescerunt me in lacrimis

no. 11 in denobis et in unum

mo: 46. 170

Tenor.

epo intertie. p. q. uere. n.

universi populi et

meum Donec.

non omnes qui tranſiſſus ſunt

tuā p̄t̄iā et uidere si est

color fiant color nreus. **De** dsm.

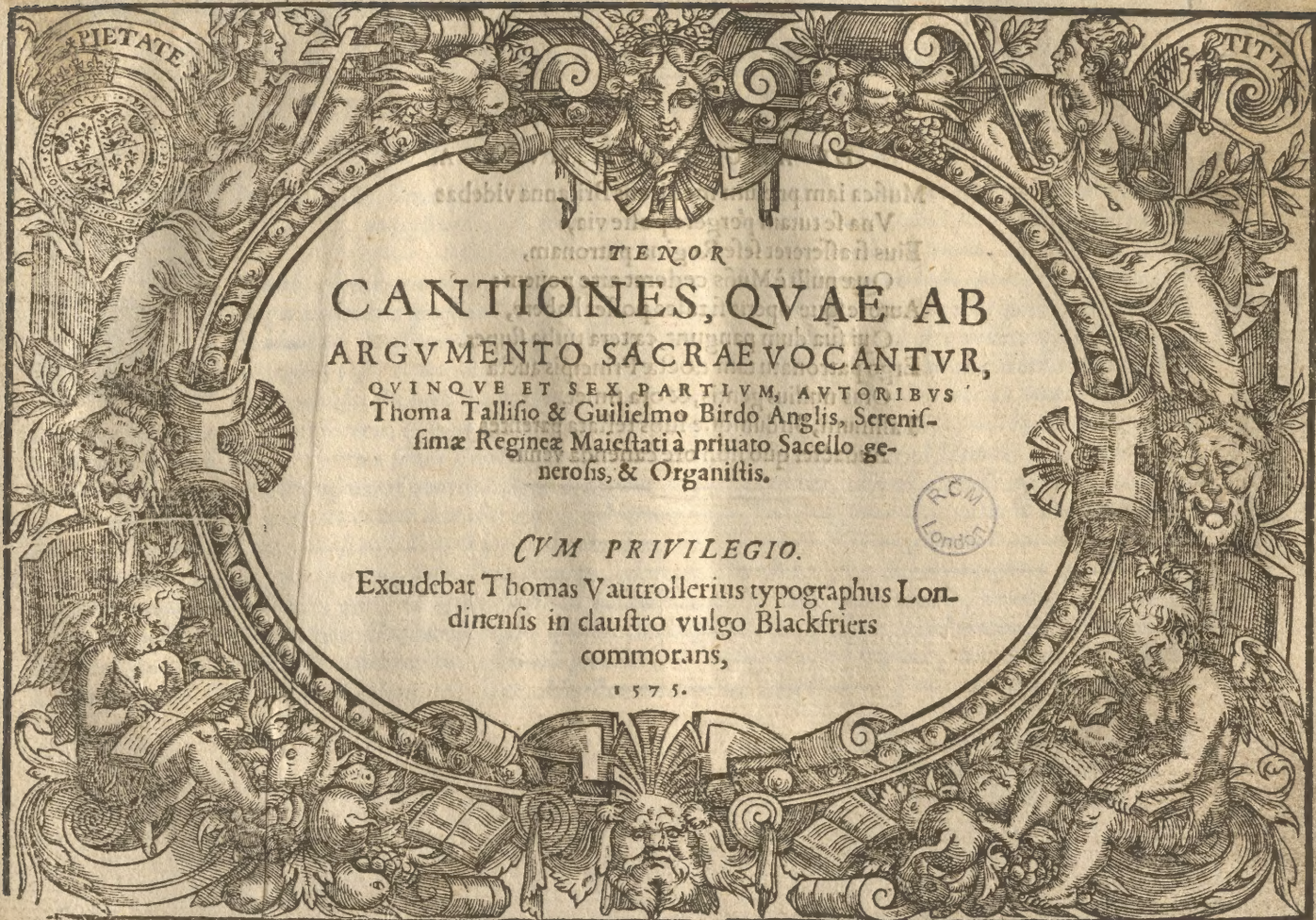
alia. **P** laud. o. Ant. vesperre

aurum sabbi que lucescit in pn

ma facti venit maria magda

leni ⁊ altera maria uidere se

prelebrum alleluia. **P.** Magni.



PIETATE

IUSTITIA

MEMOR T E N O R

CANTIONES, QVAE AB
ARGVMENTO SACRAE VOCANTVR,
QVINQVE ET SEX PARTIVM, AVTORIBVS
Thoma Talliso & Guiljelmo Birdo Anglis, Serenif-
simæ Regineæ Maiestati à priuato Sacello ge-
nerosis, & Organistis.

CVM PRIVILEGIO.

Excudebat Thomas Vautrollerius typographus Lon-
dinensis in claustro vulgo Blackfriers
commorans,

1575.



DE ANGLORVM MUSICA.

Musica iam prælum meditans Britannia videbat

Vna se tutam pergere posse via,

Eius si assereret sese Regina patronam,

Quæ nulli è Musis cederet arte nouem:

Autoresque operis si tales posset habere,

Qui sua dum pangunt, cætera turba stupet.

Ergo patronatu tam doctæ Principis aucta

Oras nullius gentis, & ora timet.

Tallisium, Birdumque suos testata parentes

Audacter quo non ore canenda venit.

SERENISSIMAE PRINCIPI

ELIZABETHAE DEI GRATIA ANGLIÆ, FRANCIÆ

& Hiberniæ Reginæ &c. virtutis & vitæ fortunatum progressum.



Inobis res esset, Serenissima Princeps, vel cum ijs, qui artem Musicam, quia non norunt, non probant, vel cum ijs, qui ipsi iudicio ex arte carentes eius præstantiam admirabili sonorum effectu metiuntur: Philosophos, Mathematicos, Rerumpub. architectos aduocaremus, qui eius necessarium Reipub. vsum argumentis & experiētia, vel insensissimo Musci nominis hosti extorquerent: Poëtas & allegoricè docētes quosdam Physicos citaremus, qui apud homines imperitos illos quidē, sed incredibilitamen rei Musicæ admiratione delinitos facile impetrarent, cum ea arte nullam esse aliam quæ de principatu possit contendere. Sed cum apud tuam Maiestatem res agatur quæ delectu tuo iudicium tuū prodidisti, & canendi peritiā tibi probari, in eo probas omnibus, quod ei arti ita semper regiē incuberis, ut in ea iam egregiè profeceris, & cum summis artificibus comparata, vel vocis elegantia, vel digitorum agilitate facile illis præmineas, satis erit in tua solius scientia & iudicio conquirere, neque pluribus ad fidem rei faciendam argumentis uti, ne vel dubitando suspiciōē eementitæ laudis videamur alicui ingenerare, vel nimis curiosa argumentatione, ali-

quid de tua Maiestatis præstanti iudicio detrahere, quasi vel parum consideratē eam primo cōplexæ fueris vel iam de prioris sentētiæ vacillare cōperis, cui si nostrā operā probamus, omnibus eam probatā iri cōfidimus, cū iudicio tuo ab omnibus tantum tribuatur. Quæ itaque es peritiā, Illustrissima Princeps, ad tuam Maiestatem, ut iudicem confugimus, quæ clementia ut ad patronam nos recipimus, quæ prolem hanc nostram tuā auctoritate sic apud omnes tueare, ut nos ipsos liberalissimo tuo stipendio hæcenus aluisti. Confidentia nostræ ignoscet Serenissima Maiestas tua, quod tantam Principem sic ausi simus interpellare, cum e solo voluntatis tuæ testimonio pendeat, debeamusne ulterius in hoc genere progredi, an hoc vno libro labores nostros terminare. Deus. opt. Max. Maiestatem tuam diu, incolumiter, fortunate nobis conseruet.

TVÆ MAIESTATIS

humillimi Seruientes. Tho.

Tall. & Guil. Birdus.

A ij.



IN MUSICAM THOMAE TALLISII,
ET GVILIELMI BIRDI.

Quanti sis precij res Musica, quamq; regendis
Insanis animi moribus apta, docent,
Qui numeros forma sedem cuiuslibet esse,
E quibus efficitur Musica forma, docent.

Quid? quod nemo docet, quoniam Respublica pacto
Formanda, & quoniam prima iuuenta modo,
Quin idem doceat, primam quod Musica sedem
Obtineat, primo suq; docenda loco.

Quid? quod & insignes medici, qui sana valere
Corpora, & à morbis antè tuenda docent.

Hac duo commendant nobis, ut corpora motus
Conseruet, mentem Musica sana regat.

Cum medicis, & philosophis annosa vetustas
Conspirans hanc est tota sequuta viam.

Sed neque posteritas, quacum nunc vivimus, illam
Non probat, aut a se prorsus abire iubet,

Quamvis certa loci, & rerum discrimina ponat,
In quibus hanc nimiam non placet esse sibi.

Hoc tamen obtinuit communi Musica iure,
Ut quò quisque sapit rectius, ornet eam.

Hoc etiam obtinuit, quo summo iure triumphet,

Quo viuet, quamvis cetera mortis erunt,
Regia Maestas etatis gloria nostrae

Hanc in delicijs semper habere solet.

Nec contenta graues aliorum audire labores

Ipsa etiam egregie voce manuq; canit.

Hanc aliae gentes, ut eam vel semper amant,

Ause sunt scriptis nobilitate suis.

Illustres anima, quia, quae cecinere scienter,

Non inuiderunt omnibus illa cani.

Harum nostra prius magnos mirata labores

Anglia, sed semper passa latere suos,

Tallisium, Birdumq; duces iam nacla lubenter,

Qua peperit, patitur pignora luce frui:

Atque per externas gentes, quae gratia proelo,

Indicio artificum discutienda vehi.

Tantum illis tribuit, quos primos deligit, ut sic,

Indicio patrie siquid honoris inest.

Nomen honoratum sibi promereatur ut erg,

Musica quae magnum peruia nomen habet.

Quorum indicio fidens se pandit aperte

Musica, quam Oceani Regia diues alit.

Richardus Mulcasterus.

IN EANDEM THOMAE TALLISII,
ET GVILIELMI BIRDI MVSICAM.

Extera quos genuit tellus, cum nominis alma
Musica præcones cerneret esse sui,
Illorumque opera per summa cacumina laudum
Se celebrem vulgo conueniente vehi:
Orlandum numeros diuina voce sonare,
Edere & immensæ posteritatis opus,
Suauia Gombardum modulamina fundere dulcem,
Clementem placidos concinuisse modos,
Temporis Alphonsum nostri Phænica creare
Carmina, quæ Phœbus vendiceret esse sua:
Denique nominibus plena omnia talibus, Anglum
In nullo impressum nomen habere libro.
Penè subirasce cœpit, nostrosque Britannos
Indignos donis infimulare suis.
Quos certò scierat multum potuisse canendo,
Miratur nullos edere velle libros.
Cuius cum cuperent tristem finire querelam,
Tallisius magno dignus honore senex,
Et Birdus tantum natus decorare magistrum,
Promittunt posthac non fore, vt ante fuit.
Cudendosque suos cantus, sua carmina curant,

Illà aliorum oculis passus vterque legi.
Quæ quo iudicio sint edita, iudicet ille,
Qui cum iudicio, quæ legit, illa legit.
Certè ego, si pueris rudibus censura daretur,
Diuino auderem dicere nata stylo,
Dignaque quæ toto circumferrentur in orbe,
Anglia quò ciues iactitet esse suos.
Hæc habui, venerande senex, mihi magne magister,
Danda tibi mentis conscia signa meæ.
Hæc habui, iuuenis nostræ spes altera gentis,
Quæ fundo in laudem carmina nata tuam.
Communemque mihi tecum sic orno magistrum
Carmine, vt Harmonici tu potes arte modi.
Quod si quando mihi dederit diuina voluntas,
Musica cum linguis iungere vt arma queam,
Nulla voluntatis deerit pars debita nostræ,
Quin debere mihi se quoque Musa putet.
Interea, mihi dum succrescit longior ætas,
Hæc vobis animi sint bona signa boni.

Ferdinandus Richardsonus.

V. Voc. T. Tallis.

TENOR

171

S 

Al ua tor mū di salua nos salua nos, sal ua tor

mū di sal ua nos salua nos, qui per crucē & sanguinē re de mi sti nos re de mi-

sti nos, au xi li a re no bis ij

de pre camur De us nos ter, De us nos ter te de pre camur De-

us nos ter De us no ster ij

A b sterge Domine ij ij de li ctame a quæ
 in sci enter iu uen is fe ci, & ignos ce pœniten ti, nâ tu
 tu es De us me us, o ti bi so li fi dit ti bi so li fi dit a ni ma me-
 a, ij tu es fa lus me tu es fa lus mea, ij
 tu es fa lus me a, do lo re me um testâ tur lachrimæ

*
 dolore me um testatur lachrimæ me æ, sis memor Domine, ij
 sis memor Domi ne bonæ vo lū ta tis tū æ, ij
 nūc ex au di preces me as, nūc ex au di pre ces ij preces meas & ser uiet
 per æ uū per æ uū & ser uiet per æ uū tibi spiritus me us, ij tibi spi ritus me-
 *
 us, ij & ser uiet per æ uū tibi spi ritus meus, ij * * ij Amen.

I N manus tuas Domine, i-
cōmēdo spi ritum me-
um, redemisti me Domi- ne Deus veri ta- tis, cōmēdo spi ri tū meum
re demisti me Domine Deus ve ri ta tis, cōmēdo spi ri tū me um re demisti me Domine,
Deus ve ri ta tis.

E

mēdemus in me li us quā ignorāter pecca ui mus, Ne su bi tō pre oeu

pa ti di e mortis di e mortis quāramus. spatium pœnitētiæ & inuenire nō possumus,

ante Domine, & misere re quia pecca uimus ti bi, qui a pecca uimus ti bi.

Secunda
pars

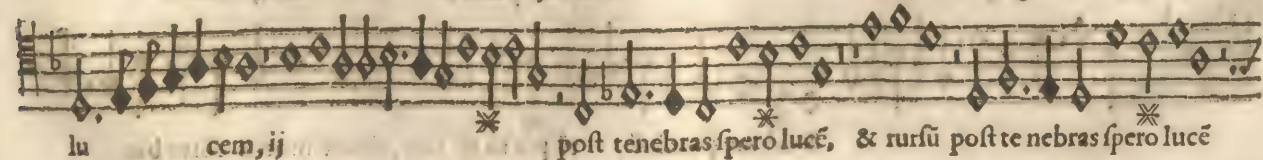
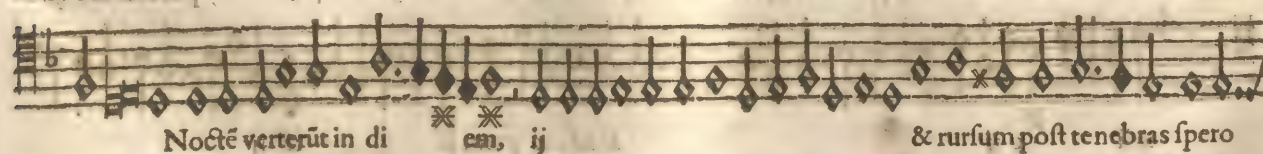
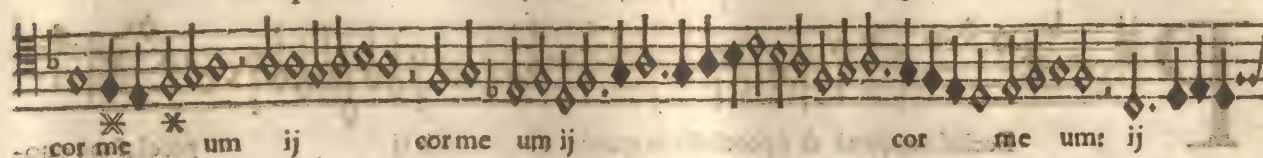
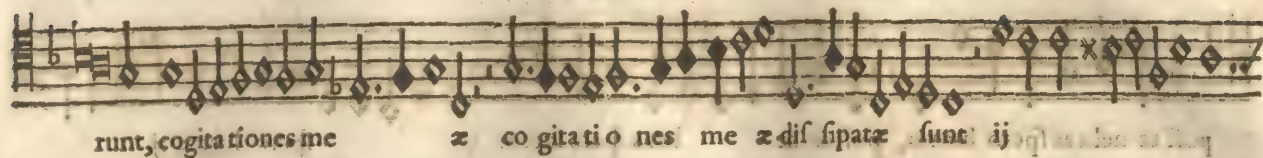
Ad iu ua nos Deus sa lu taris noster sa lu ta ris noster, & propter ho no

rem no minis tu

i li be ra nos, li be ra nos B ij li be ra nos.

B ij

L I be rame Do mi ne, Domine ij & pone me iuxta te, li-
 berame Domi ne & pone me iuxta te, ij ij
 iuxta te & cuiusuis manus pugnet cō tra me, ij & cuiusuis ma-
 nus pugnet con tra me pug net cōtra me contra me pugnet cōtra me.
 Secunda pars
 Dies mei trā si rūt, ij trā si e-

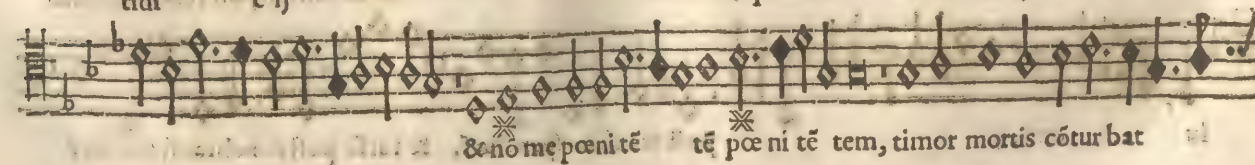
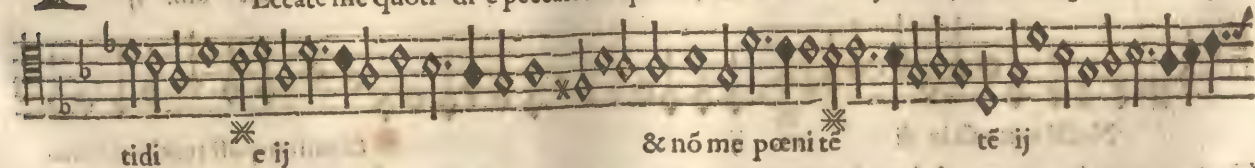
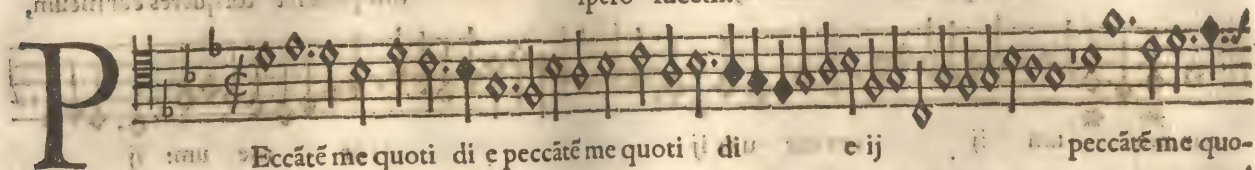
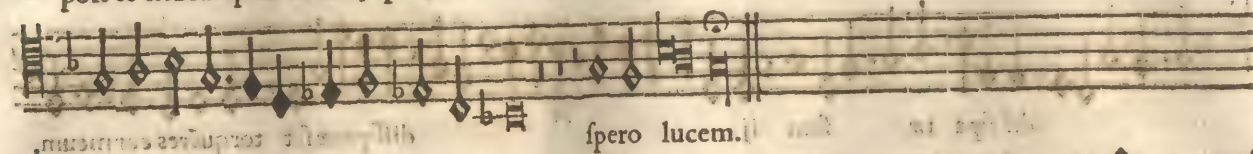
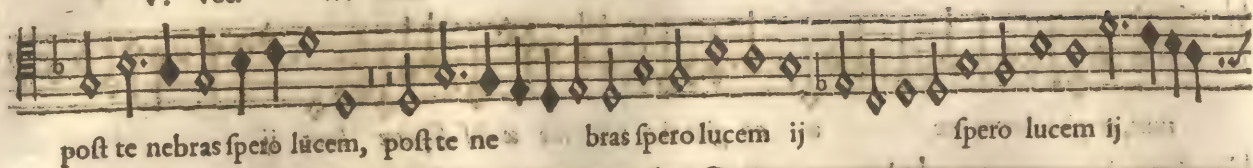


V. Voc.

W. Birdi.

TENOR

6



me

me ij *✱* tis cōturbat me ij

cōturbat me timor mortis cōturbat me: qui a in inferno ij nulla est redēpti.

quia in infer no nulla est redēpti o, ij *✱* misere re mei Deus, & sal-

✱ ua me & salua me ij *✱* misere re mei & salua o me ij & salua me ij *✱*

ij *✱* miserere mei de' & salua me ij misere re mei De' & salua me ij *✱✱* ij.

V. Voc.

T. Tallis.

TENOR

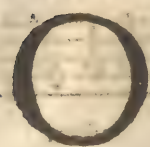
M I hi autem nimis hono ra ti sūt a mi ci tu i De us, a mi ci tu i

De us, mī hi autem nimis ho no ra ti sūt a mi ci tu i De-

us, nimis confortatus est p̄ci patus e o rū, ij nimis cōfor tatus est, p̄ci-

patus e orum principatus e o rum ij prin ci patus e o

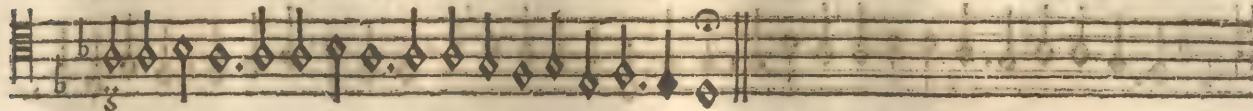
rum. ij



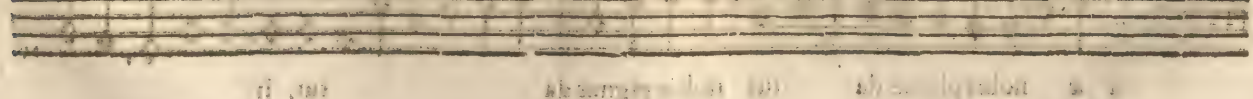
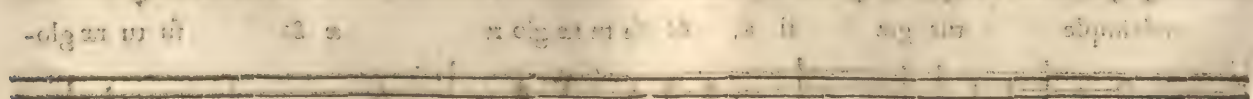
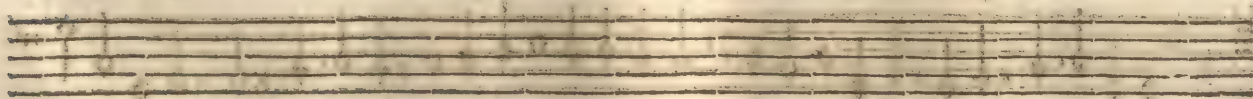
Na-ta-lux de lu-mi-ne, Je-su redēptor se-cu-li, dig-na re-ciemēs sup-



pli-cum et laudes, precesque sumere, qui carne quōdā contēgi dig-natus es pro-per-di-tis,



nos mēbra cō-fer e-ssē-ti-tu-i-be-a-ti cor-po-ris.



8 V. Voc. T. Tallis.

TENOR

Part II

157 V. 2VIMYH9

Sacru conui- uium, ija in ui- uo sacru conui- uium
in quo Christus su- mitur, me co- litur memo- ri a ija sup- plicat, et uel re- conciliat me-
mo- ri a pas- si o nis e ius pas- si o nis, et ius, me s imple- ritur gra- ti a
me s imple- tur gra- ti a, & fu- tu- ra glo- ri a & fu- tu- ra glo-
ri a nobis pignus da- tur nobis pignus da- tur, ija

et V. Voc.

T. Tallis.

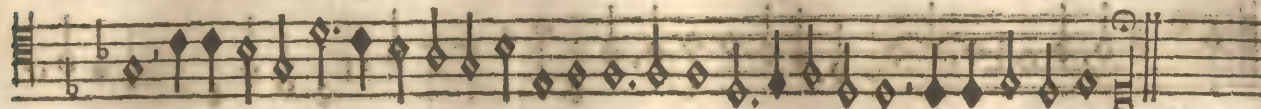
TENOR

Lib. IV

Sec. IV 9



& fu tu ra glo ri a, & fu tu ra glo ri a nobis pignus da-



tur, nobis pignus da

tur ij

ij

Cij

A Spi ce Do mine, qui a facta est, de so la ta ci ui tas, ci uitas de-
 so la ta ci ui tas, a spi ce Do mine, qui a facta est qui a facta est de so la ta
 ci ui tas, a spi ce Domine, qui a facta est de so la ta ci ui tas, de so la ta
 plena di ui ti is di ui ti is, ple na di ui ti is, ij sedet in tri-
 sti ti a in tri sti ti a sedet in tri sti ti a sedet in tri sti ti a, ij



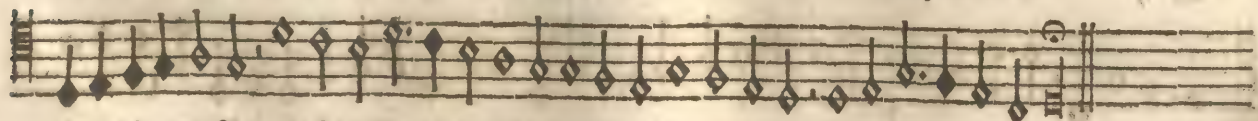
si latus angis ingens sedet in tristi ti angis si latus non est qui cōsoletur



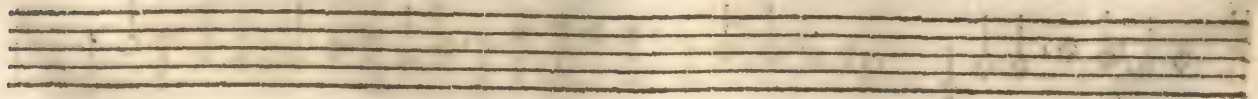
eā. ni si tu Deus no ster, ij Deus no ster, ni si



tu Deus no ster, De us no ster, Deus no-



ster ni si tu De us noster, ij Deus no ster.



A *risu* *de* *tu* *pe* *re* *non* *Teol* *li* *te* *por* *tas* *at* *tol* *li* *te* *por* *tas* *pri* *cip* *es* *at* *tol* *li* *te* *por* *tas* *pri* *on* *eu* *ci* *pes* *ve* *stras*, *&* *e* *le* *ua* *mi* *ni* *por* *ta* *æ* *ter* *na* *les* *ij* *&* *e* *le* *ua* *mi* *ni* *por* *ta* *æ* *ter* *na* *les* *æ* *ter* *nales*, *&* *in* *tro* *i* *bi* *rex* *glo* *ri* *æ*, *ij* *rex* *glo* *ri* *æ* *&* *in* *tro* *i* *bi* *rex* *glo* *ri* *æ* *ij* *Quis* *est* *i* *ster* *rex* *glo* *ri* *æ*:

Domi-

mei Dominus virtutū ip se sessionū & rex glori
 in
 a; Dom minus vir tu
 tum
 ipse est rex glo ri nūm i a; dū bō & dū Glo lio rē Pa trī & Fi li
 o nō & Spi ri tu
 i san
 cto fan cto & spi ri tū i fan cto nō qd sicut erat in prin ci pi
 o si dū hūc & sem pēr, & in sē cula sē cu lo rum a; men, sē cu lo rū a
 mē a men sicut &c.



O Lux be a ta tri ni tas, Ig re & princi pa lis vi ci ti tas vi ritas, o i am
 sol re cedit ig ne us, in fun de lu me cordi o lo bus, cordibus, in fun de lu me cordi bus.
 Te ma ne lau dū car mi ne, te de pre cemur ve spe ri, te de pre oemur ve spe ri,
 nostra supplex glori a glo ri a ol ta, ni per cū cta lau det se cu la, lau det se cu
 la, per cū cta lau det se cu la, ni per cū cta lau det se cu la, lau det se cu la,

V. Voc. T. Tallis.

TENOR

1512. W. 1509. 153

D E re linquit im pius vi am su am, vi am su am
vi am su am, & vir in iquus co gi ta ti o nes
as, & reuer ta tur ad Do mi num ad Do mi num, & mi se re bi tur e
ius iij qui a be ni gnus & mi se ricors est & mi se ti
cors est, be ni gnus & mi se ricors est, & prae sta bi lis su per ma li ti a, Do mi nus De us
noster

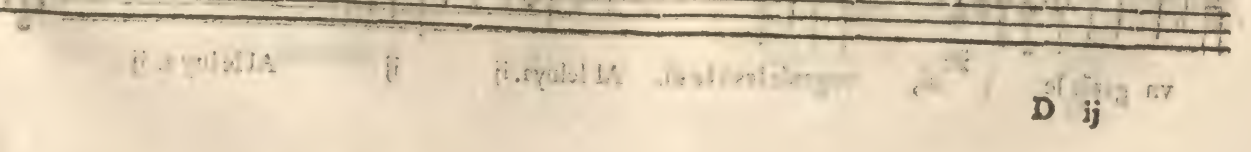
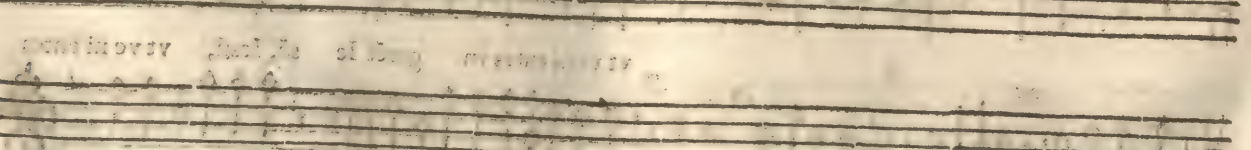
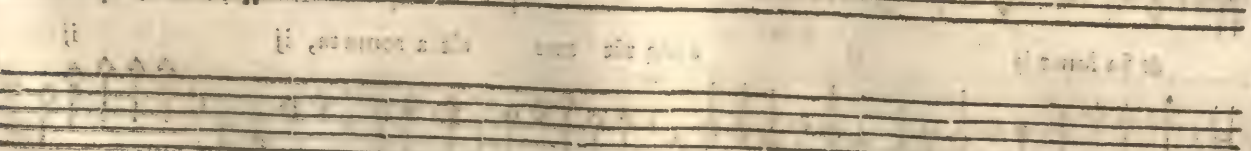
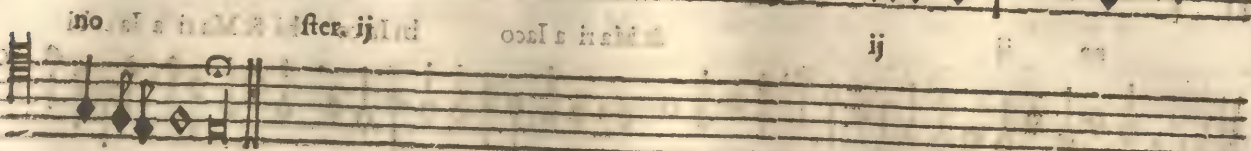
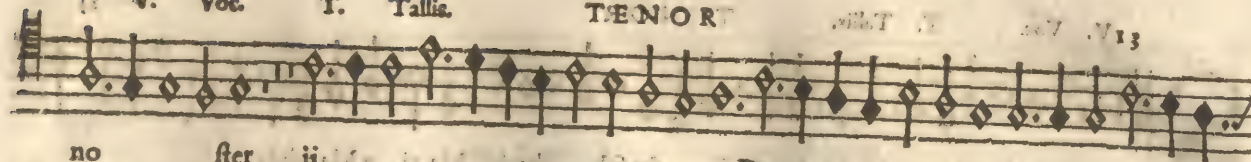
V. Voc.

T. Tallia.

TENOR

1817

N. 13



D ij

V. Voc.

T. Tallis.

TENOR

14

S bathū dū trā fīf set fab bathū Ma ri a Magdale-
 ne ij & Ma ri a Iaco bi Iaco bi & Ma ri a Iacobi
 & Sa lome ij ij e me rūt e me rūt a roma ta, ij ij
 ij vt ve ni entes vn gerēt Ie sū, Ie sū, vt ve ni entes
 vn gerēt Ie sū, vngerēt Ie sū Ie sū. Al leluya. ij ij Al leluya. ij

V. Voc. T. Tallis.

STENOR

V

Ir- rus & po- te- stas & im- pe-
ri- um sit- tri- ni- ta- ti- in v- ni- ta- te, v- ni- ta- ti- in tri- ni- ta-
te, In per- en- ni- se- cu- lo- in im- m- o- rum
tern- po- re.

Alleluja. ij Alleluja. ij Alleluja. ij

D iij

I Læ dū pergūt cō ci tæ cō ci tæ A po sto lis hoc di ce re, hoc di ce-

re, vi dentes e um vi uē re, ij o scu lan tur pe des o scu lan tur

pe des Do mi ni.

Claro pascha li gau di o gaudi o, sol mū do ni tet ra di o, ra di

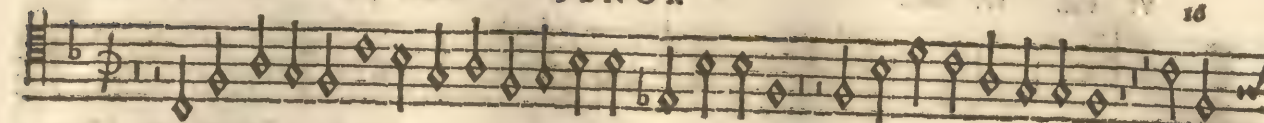
cū Chri stū iā A po sto li ij vi su cer nūt vi su cernūt cor po re o.

V. Voc.

T. Tallis.

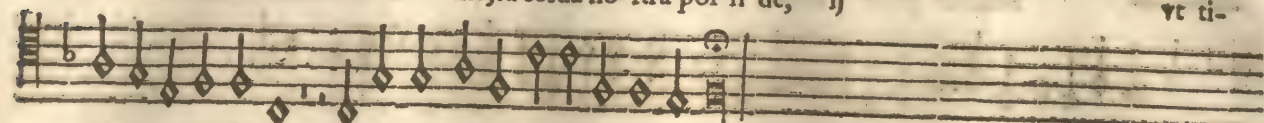
TENOR

16

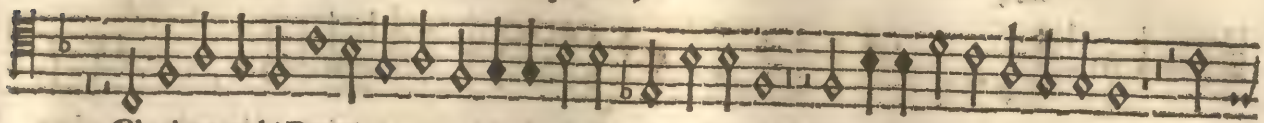


Rex Christe clemē tis si me, tu corda nō stra pos si de, ij

ut ti-

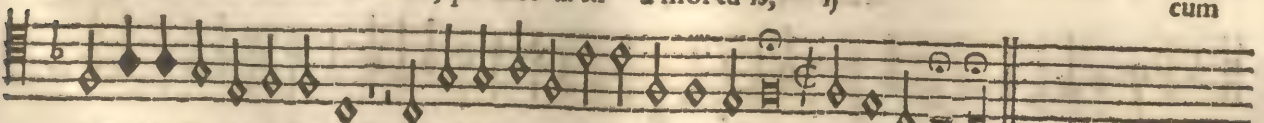


bi laudes de bi tas reddamus omni tē po re. ij

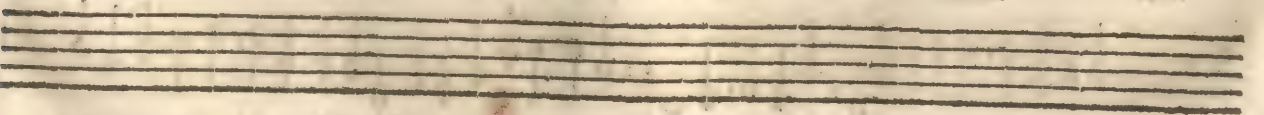


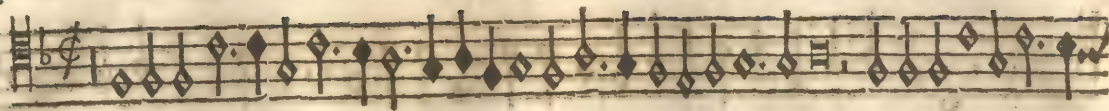
Glori a ti bi Do mi ne, qui surre xi sti à mortu is, ij

cum



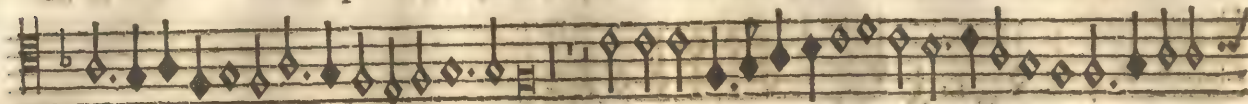
Pa tre & Sancto spi ri tu, in sem pi ter na se cu la se cu la men.



L

Audate pu e ri Do mi ni, ij

Laudate nomē Domi-



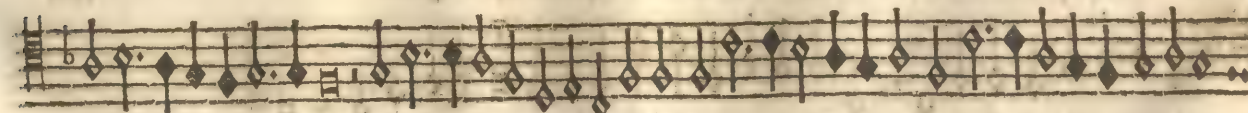
ni, ij

Sit nomē Domi ni: benedi

ctū, ij

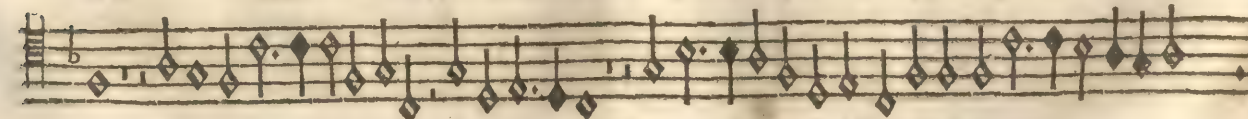


ex hoc nūc & vs que in seculum in seculum, ex hoc nūc & vsque



in se

cu lū. Au xi lium a the ō à Domino; au xi li ū me ū qui fe ci coelū & ter



ram ij

& ter ram, Auxi li ū me ū à Domino, au xi lium me um

qui

qui fe cit cœlum & ter ram ij & ter ram, Be ne fac Do mi ne,
bo nis & re ctis cor de corde, & re ctis corde cor-
de & re ctis cor de. Be ne fac Do mi ne, bo nis & re ctis
cor de corde, & re ctis corde cor de. & re ctis cor-
de ij & re ctis corde corde.

M

Emē to homo memē to homo quod ci nis es, memento hōmo quod ci nis es,

& in ci nerem reuer te ris, ij

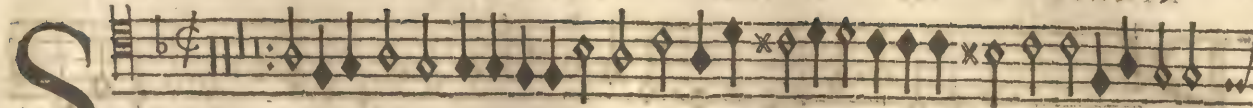
& in ci nerem reuer te ris, ij

reuer te ris, ij

& in ci nerem

reuer te-

ris, & in ci nerem reuer te ris.



Iderum rector Deus alme nostris, parce jã culpis vi ti a re mitēs: quo ti bi pu ri



re sonemus almū pe cto ris hym num: Glori a Pa tri, ge ni tæ que pro li, & ti bi compar y tri-



us que sē per spi ritus al me De us v nus omni tempore se cli. A men, Glori a pa-



tri, ge ni tæ que pro li & ti bi cō par vtri us que sē per spi ritus Al me De us vnus ō nitē po-



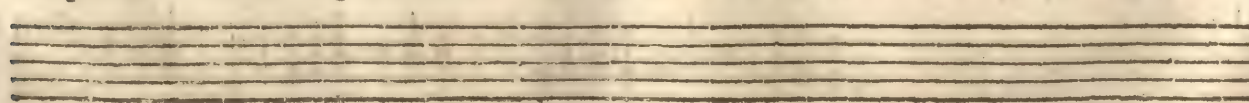
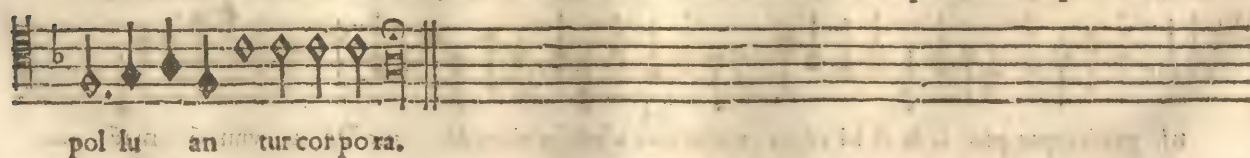
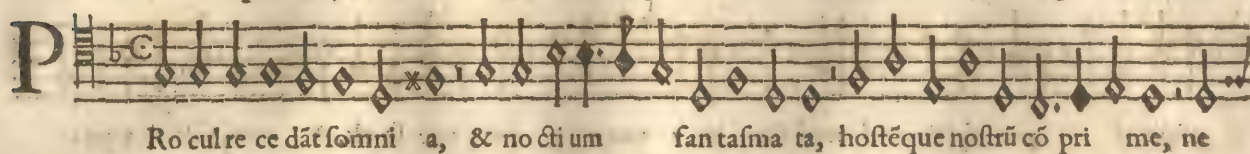
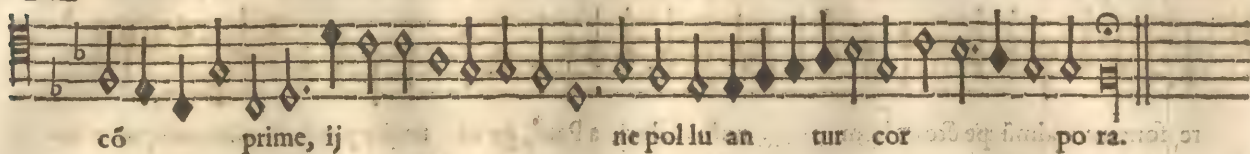
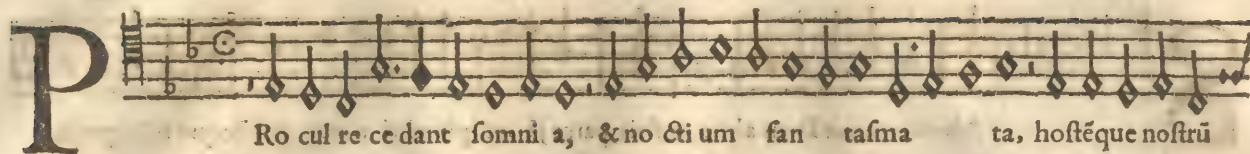
re se cli. A

men. tempore se cli. A

men, A men.

HYMNVS V. Voc. T. Tallis. TENOR

201



S Al ua tor mū di sal ua nōs, qui per crucē & san guinē re de mi sti nos re de-
mi sti nos, qui perēru cē & sangui nē re de mi sti nos, au xi li a re no bis te-
de pre camur Deus noster, te de pre camur De us noster, au xi li a re no bis te de pre ca-
mur De us no ster, ij De us no ster, ij

F

A ſi ſūt

na za re i e ius, al le

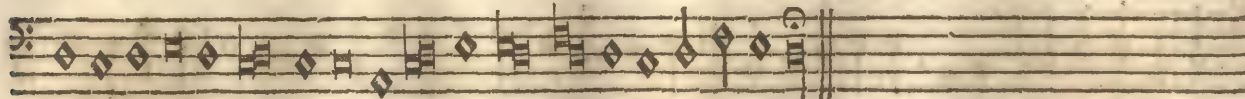
luy



a. ſplēdo rē De o de de

runt al le luy

a. Et ſi cut lac co a gu là-



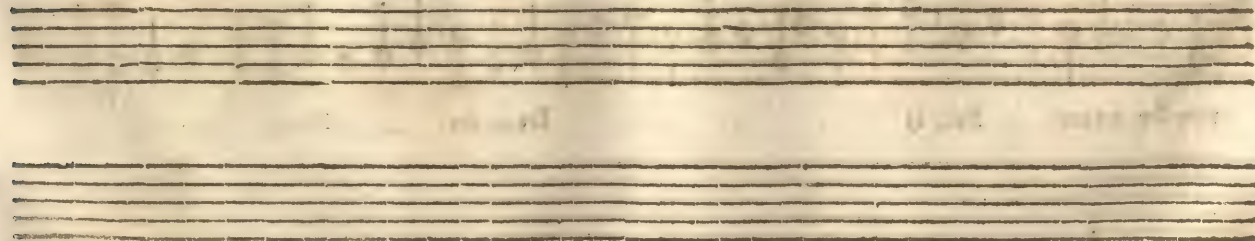
ti ſūt al le luy

a al

le

luy

a.



Handwritten musical score consisting of six staves. The notation is handwritten and includes various musical symbols such as notes, rests, and bar lines. Below the staves, there are lines of text in a non-Latin script, likely representing lyrics. The handwriting is somewhat faded and the paper shows signs of age.

D A mihi au xi lium de tribu la ti o ne, da mihi au xi lium
 de tribu la ti o ne de tribu la ti one, ij da mihi au xi lium de
 tribu la ti o ne: Qui a va na fa lus ho minis, ij
 qui a va na fa lus ho minis fa lus ho minis hominis, qui a va na fa lus
 hominis ho mi nis. Aut a li quid sal tē re spi ran di tem pus,

Aut

Aut a liquid faltem ref pirandi tem * * pus, ref pi ran di tem pus, vt plāgam

ia uen tā tem me am, ij iuuentutē me am, ij

|| iu uen tu tē me * am, vt plā gā iuuentutem meam vt plā-

gam iuuentu tē me * am, iuuen tu tē me am, ij

vt plāgā iuuentu tē meam iuuentutem me am.

D O mine, secundū actū meum, actū meum secundū a ctū me um
 secundū a ctū meum, ij Domine, secundū a ctū me
 um, se cūdū a ctū meum, ij No lī meiu di ca re iu dica re, no lī
 meiu di ca re, ni hil dignū ij in conspe ctu tu o e gi, nihil di-
 gnū in cōspectu tu o e gi e gi, in cōspectu tu o e gi, ij



De o de pre cor ma ie statē tu am, ma ie statē tu-

am ij vt tu De us, de le as i ni quita tē me am, vt tu De-

us, de le as i ni quita tē me am vt tu Deus, de le as i ni quita tē me am, i ni quita tem

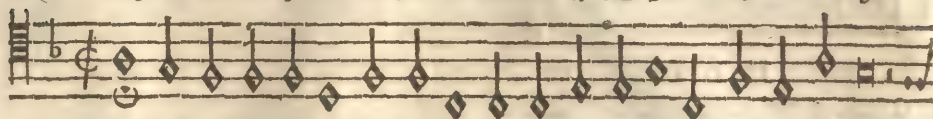
me am, vt tu Deus, de le as i ni quita tē me am.

in cōspectu tu o e gi, e gi, in cōspectu tu o e gi.

Dux partes
in vna rectè
& retro.

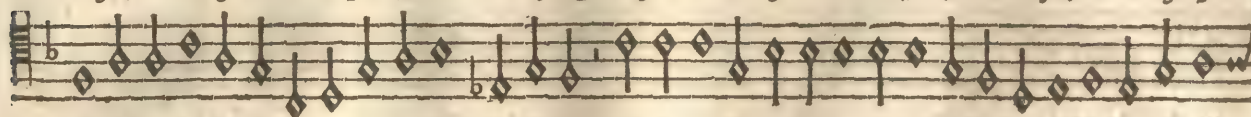
D

fi cut te ip su, Di li ges pro xi mū tu um fi cut te ip sum.



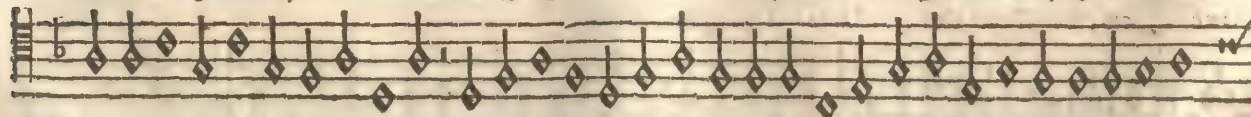
I li ges Dominum Deum tu um ex to to corde tu o tu o

su, fi cut te ipsum, pro xi mū tu um fi cut te ipsum, Di li ges pro xi mū tu um fi cut te ipsum,



ex to to corde tu o, ex to to cor de tu o, & in to ta a ni ma tu a a ni ma tu

ma tu a, & in to ta mē te tu a, mē te tu a tu a, Di li ges pro xi mū tu um fi cut te ip-



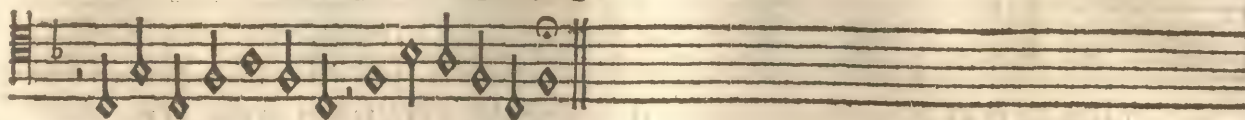
& in to ta mē te tu a, ij Di li ges pro xi mū tu um fi cut te ip sum. pro xi mū tu-

ex to to cor de tu o, ni o, ex to to cor de tu o, & in to ta a ni ma & in to ta a ni-

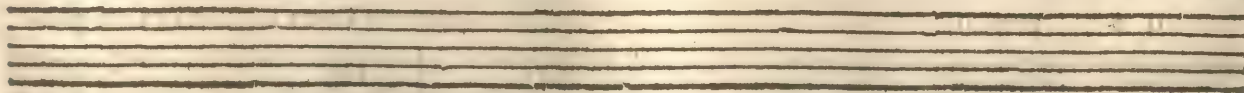


um si cut te ip sum, te ip sū Di li ges pro xi mū tuum si cut te ip sum, pro xi mū tu um si cut te ip sum

um, Di li ges Do mi nū De um tu



si cut te ip sum, si cut te ip sum.



I N ie iu ni o & fle tu ij o ra bāt ſa cer do tes, par ce

Domine, ij parce po pu lo tu o, ij &

ne des hæ rē di ta tem tu am in per di ti o nem, hæ re di ta tem tu am in per di-

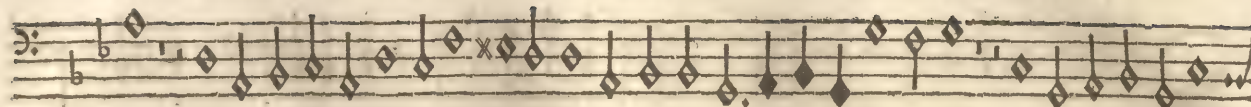
ti o nem, ij in ter ve ſti bu lū & al ta re plo-

rabāt ſa cer do tes di centes, par ce po pu lo tu o, ij

V. Voc. T. Tallis

TENOR

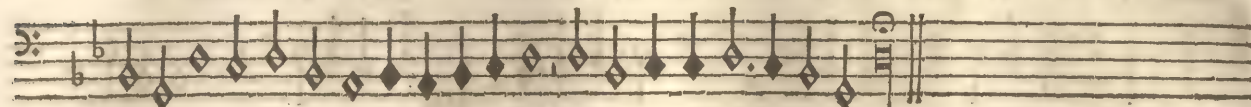
26



par ce po pu lo tu

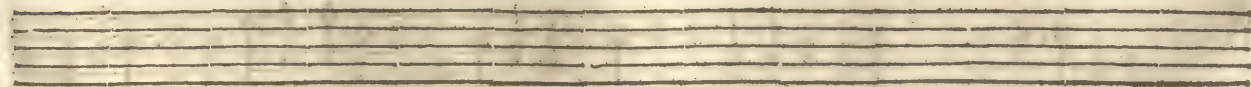
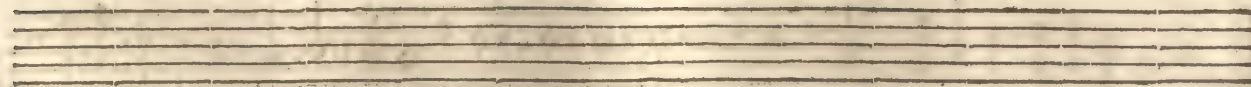
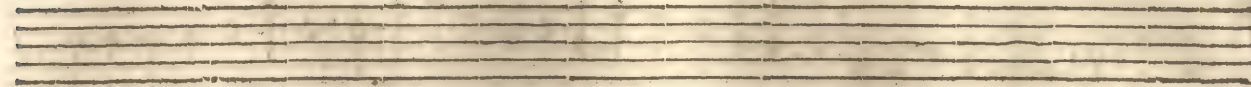
o, ij

par ce po pu lo tu-



||

o. ij



S

Vf ci peguaflo Domine vo cem có fi ten- tis, confi ten-

tis, vocem confi ten tis, confi ten tis, ij

ij fce le ra me a nõ defendo, nõ de fendo fe le ra

me a nō de fen do, ij pec ca ui ij pec ca-

ui De us, mi se re re me i mi se re re me i De us mi se re re me-

Handwritten musical score for Tenor voice, featuring five staves of music. The lyrics are written below the notes. The music is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The notes are diamond-shaped, and the lyrics are in Latin. The score is divided into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a treble clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a treble clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The lyrics are: i, ij pecca ui ij de le culpas meas gra ti a tu a grati a tu a, gra ti- a grati a tu a grati a tu a gra ti- a ij tu a.

i, ij pecca ui ij de le culpas meas gra ti-

a tu a grati a tu a, gra ti-

a grati a tu a grati a tu a gra ti-

a ij tu a.

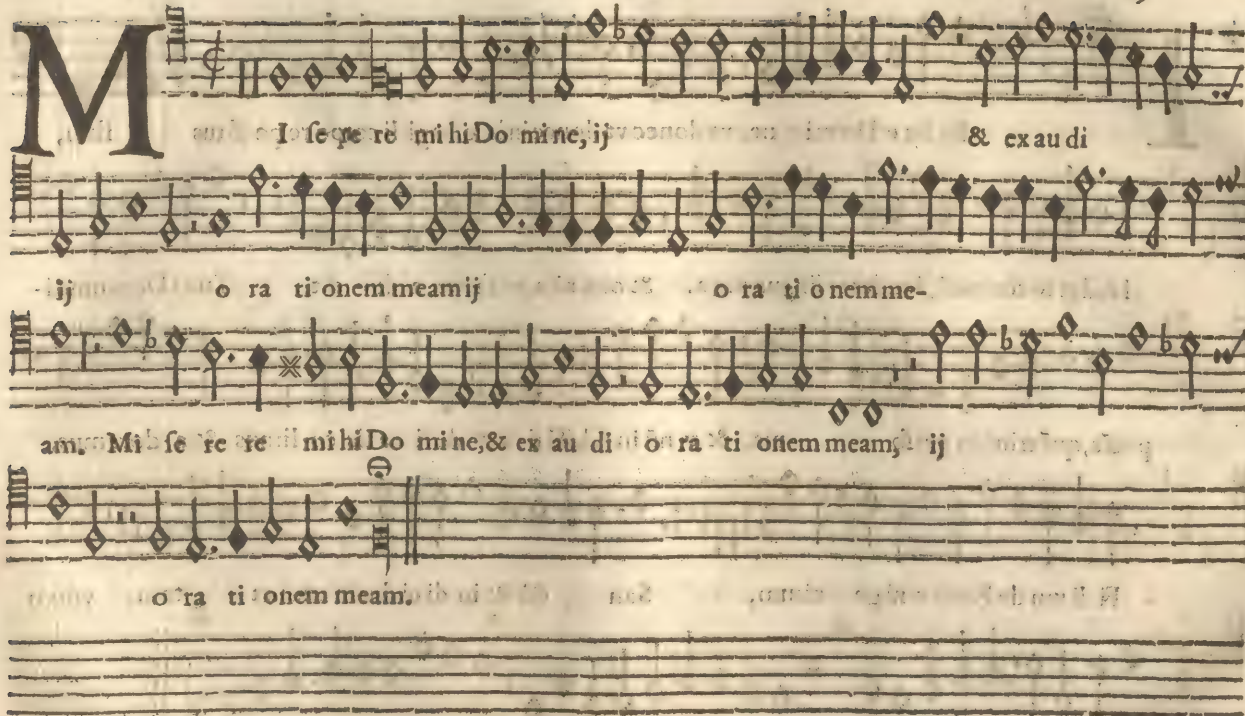
S I enim i niquita tes recorda beris recorda beris quis fusti ne at, ij

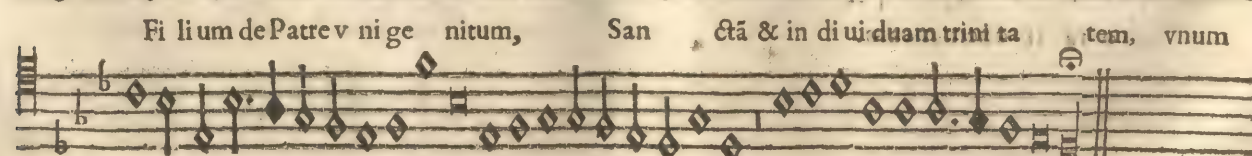
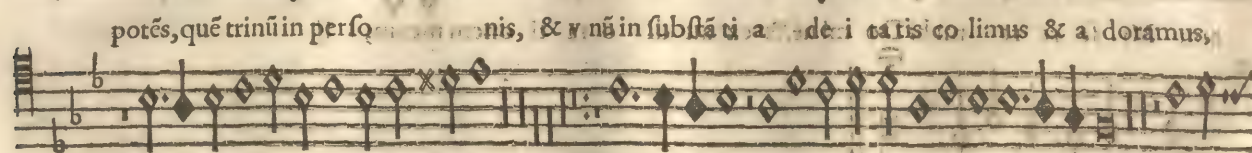
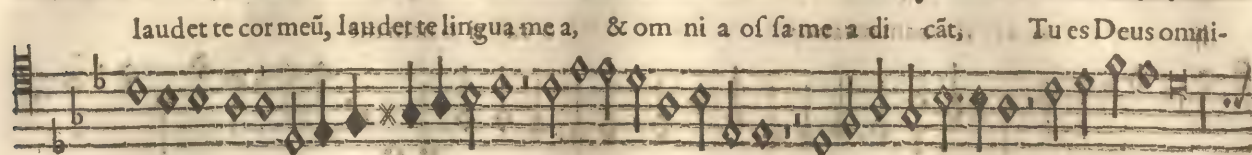
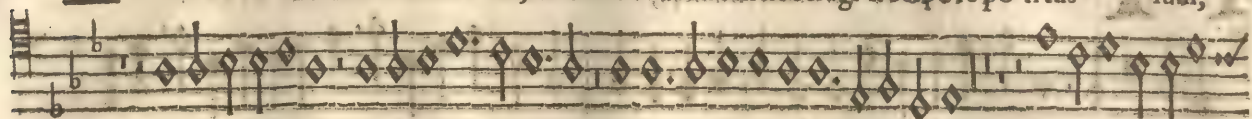
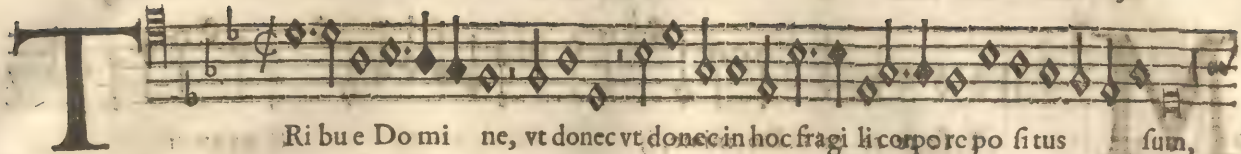
ij quis e nī iustus qui se di ce re aude at si ne peccato ef se, qui se di ce re aude at

si ne peccato ef se si ne peccato ij esse, nullus est

e nī mūdus in cō spe ctu tu o in cōspectu tu o, ij nullus est enim mūdus

in cōspectu tu o. ij ij





Deū omni po ten tē, ij v nū Deū omni po ten tē.

T E deprecor sup plico & rogo au ge fi dē, auge spē, auge cha ritatem,

semper in fi de sta bi les in fi de sta bi les, semper in fi de sta bi les in fi de sta bi les, & in

o pe re & in o pe re effi cā ces, & in o pe re ef fi caces, ef fi caces,

ut per fi dē re cta & cōdigna fi dei o pe ra ad vi tā te mi seran te ij

ad vi tā te misēra te, perueni a mus æternā ij. perueniamus æter nā.

Gloria Fi-li o-quire de-mit nos, i-j re demit
 nos, De-i ni Glo-ri a sum-ma & in-di-vi-du-æ tri ni ta-ti tri ni-
 ta-ti, cuius o-pe-ra cuius o-pe-ra in se pa-ra-bi-li a sunt,
 cuius o-pe-ra in se pa-ra-bi-li a sunt, cuius im-pe-ri-um, si ne fi-ne ma-
 neret, cuius im-pe-ri-um si ne fi-ne ma-neret,

VI. Voc. W. Birdi.

TE N O R

32

Ti bi de be tur om nishonor, ij Ti bi be ne di cti o & cla ri-

tas, Ti bi gra ti arum a cti o, Ti bi ho nor virtus, & for ti tu do De o no stro in

fe cula fe cu lo rū A men, A men, in fe cula fe cu lo rū A me,

fe cu lo rū A men, ij ij fe cu lo rū, A me,

A me.

L I be ra me Do mi ne, de mor te æ ter na ij
 de mor te æ ter na, ij in di e il la tremē da,
 in di e il la, in di e il la in di e il la tremē da, ij
 Quā do cæ li mouen di sunt & ter-
 ra, cæ li mouendi sunt & ter ra, cæ li mouen di sunt & ter ra: Dū ve ne ris

iu di ca re, dū ve ne ris dum ve neris iu di ca re iu di ca re

dum ve neris iu di ca re ij se culum per i gnē per i-

gnem se culum per i gnē se culum per ignem ij

per i gnē.

Voluntaria
pars.

M

The musical score is written on four staves. The first staff begins with a large 'M' and contains the lyrics 'I se re re no stri mi se re re no-'. The second staff continues with 'stri Domi ne, mi se re re no stri mi se re-'. The third staff has the lyrics 're no stri. ij'. The fourth staff is empty. The music is in a tenor clef with a key signature of one flat (B-flat) and a common time signature (C). The notes are primarily eighth and sixteenth notes, with some quarter notes. The lyrics are in Latin and appear to be a form of the 'Kyrie eleison' text.

I se re re no stri mi se re re no-
stri Domi ne, mi se re re no stri mi se re-
re no stri. ij

AVTORES CANTIONVM AD LECTOREM.

Has tibi primitias sic commendamus, amice

Lector, vt infantem depositura suum

Nutricis fidei vix firma puerpera credit,

Queis pro lacte tuæ gratia frontis erit.

Hac etenim fretæ, magnam promittere messem.

Audebunt, cassæ, falcis honore cadent.

INDEX, IN QVO PRIOR NUMERVS

NOTAT, QVOT PARTIVM SIT QVAE.

QVE CANTIO, POSTERIOR, SITV,

& ordine quora sit.

<i>Cantio.</i>	<i>Partes.</i>	<i>Ordo.</i>	<i>Cantio.</i>	<i>Partes.</i>	<i>Ordo.</i>
Absterge Domine.	5.	2.	In ieiunio.	5.	26.
Aspice Domine.	6.	10.	Libera me.	5.	5.
Attollite portas.	6.	11.	Laudate pueri.	6.	17.
Derelinquit impius.	8.	13.	Libera me.	5.	33.
Da mihi auxilium.	6.	23.	Mihi autem	5.	7.
Domine secundum.	6.	24.	Memento homo.	6.	18.
Diliges Dominum.	8.	25.	Miserere mihi.	6.	29.
Emendemus.	5.	4.	Miserere nostri.	7.	34.
Facti sunt.	5.	22.	O nata lux.	5.	8.
Gloria Patri.	6.	32.	O sacrum conuiuium.	5.	9.
In manus tuas.	5.	3.	O lux.	6.	12.
Ille dum pergunt.	5.	16.	Peccantem me.	5.	6.
			Procul recedant.	5.	20.
					Sal.

INDEX.

<i>Cantio.</i>	<i>Partes.</i>	<i>Ordo.</i>	<i>Cantio.</i>	<i>Partes.</i>	<i>Ordo.</i>
Saluator mundi.	5.	1.	Tribue Domine.	6.	30.
Sabbatum.	5.	14.	Te deprecor.	6.	31.
Siderum rector.	5.	19.			
Saluator.	5.	21.	Virtus & potestas.	5.	15.
Suscipe quaeso.	7.	27.			
Si enim.	7.	28.			

Canones de tribus cantionibus.

Diliges Dominum, octo partes in quatuor, recta & retrò.

Miserere mihi, quatuor partes in duabus, cum duabus alijs ad placitum.

Miserere nostri, 6. partes in duabus, cum vna parte ad placitum.

H iij.

10
11
12

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THE EXTRACT AND EFFECT OF THE QVENES

Maiesties letters patents to Thomas Tallis and VVilliam Birde,
for the printing of musicke.

ELIZABETH by the grace of God Quene of Englande Fraunce and Irelande defender of the faith &c. To all printers bokesellers and other officers ministers and subiects greting, Knowe ye, that we for the especiall affection and good wil that we haue and beare to the science of musicke and for the aduancement thereof, by our letters patents dated the xx 1 1. of Ianuary in the xv 1 1. yere of our raigne, haue graunted full priuiledge and licence vnto our welbeloued seruants Thomas Tallis and VVilliam Birde Gent. of our Chappell, and to the ouerlyner of them, & to the assignes of them and of the suruiuer of them, for xx 1. yeares next ensuing, to imprint any and so many as they will of set songe or songes in partes, either in English, Latine, French, Italian, or other tongues that may serue for musicke either in Churche or chamber, or otherwise to be either plaid or soonge, And that they may rule and cause to be ruled by impression any paper to serue for printing or pricking of any songe or songes, and may sell and vtter any printed bokes or papers of any songe or songes, or any bookes or quieres of such ruled paper imprinted, Also we straightly by the same forbid all printers booke-sellers subiects & strangers, other then as is aforesaid, to do any the premisses, or to bring or cause to be brought out of any forren Realmes into any our dominions any songe or songes made and printed in any forren countrie, to sell or put to sale, vpon paine of our high displeasure, And the offender in any of the premisses for euery time to forfait to vs our heires and successors fortie shillings, and to the said Thomas Tallis & VVilliam Birde or to their assignes & to the assignes of the suruiuer of the, all & euery the said bokes papers songe or songes, VVe haue also by the same willed & commaunded our printers, maisters & wardens of the misterie of stationers, to assist the said Thomas Tallis and VVilliam Birde & their assignes for the dewe executing of the premisses.

clausis ingressus dñs ⁊ dixit

eis par uobis alla alla. Magn.

Per q̄s om̄pc dñs ut qui. **aje.**
de resur̄ctōe. **q.** Et respiciet. **s.**

Resurrexit dñs. **Or.** **O**s p̄ uing.

Hec. **x.** dicant per tot. **edd.**

ad. **vs.** et ad matut. super

Magn. ⁊ super. **Bened.** **Ant.**

Quia uidisti me thoma cre

ut credatis quia ih̄c est filius

dei ⁊ ut creden-tes uitā

habeatis in nomine ipsius

Sciēs ē q̄
i oibz fest. **lor.**
alleluia. **H**om̄lo qñ dñs re
git n̄ i fest. **s.** **deis** dñi. **hee** sequēs
x. ad **vs.** ⁊ ad mat. ad memor. **re**
sur̄ctōis usq̄ ad allel. dñi n̄ i **de** **ene**.

Ad utiqz. **vs.** **Ant.**

alla alla.

D

Deus illuminas.
Laud te dicit
cla. P. l. t. d. d.
ignis es. **R. R.** Resurrex.

um ne acci- pere li- br

et aperire signa- cula e-

ius quoniam om- nia sus- es

me om- nes qui concupis-

citis me. **S.** a generationibus

me. **S.** ad ipse in alle-

lus alleluia. **P.** E go-

diligentes me dili- go- er- gite

CE